

STRANGE DAZE

A Journal of Extraordinary
Experiences, and Theories
ingeniously devised to
explain them.



NUMBER 6

JULY 1995

Price: £1.00

CONTENTS: News; Reviews; North East Cases; Successful Skywatching;

The Feud Court; All this and alien bodies, too!

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THE RAY SANTILLI INTERVIEW by Philip Mantle
You read it here, first!

NUFORI NORTHERN UFO RESEARCH & INVESTIGATION

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Strange Daze is the publication of Northern UFO Research and Investigation. To subscribe please send £1 (cash, stamps, P.O.s, cheques, etc, made payable to "D.A. Newton") for each future issue you wish to receive. Subscriptions are mailed out by second class post. There are no set publication dates for Strange Daze, but there will be at least three issues a year.

Editorial Address: D.A. Newton, 9 Brodrick Close, Kenton, Newcastle upon Tyne, NE3 3SG. Tel: 0191 2714419.

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Investigations Address: G.H. Dixon, 14 Longhirst Drive, Woodlands Park, Wideopen, Newcastle upon Tyne, NE13 6JW. Tel: 0191 2368375.

Please send any information relating to UFO sightings or other strange experiences to this address.

STRANGE DAZE

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EDITORIAL. The big news at the moment is still the alleged Roswell Film Footage, which is kicking up a stink in the world of UFOlogy. I am very pleased to be able to include in this issue an interview with Ray Santilli, the businessman who purchased the film from the American cameraman. I hope this will answer some of the many questions about the film. Thanks are due to Philip Mantle for allowing us to use the transcript of this interview, and also to Mastervision for sending to us some photographic stills from the film footage. Unfortunately, they do not copy well with the facilities we have for producing Strange Daze. I am looking forwards to seeing the film at the Sheffield conference, and readers may be interested in the chance of buying the footage on video tape (see enclosed leaflet).

Is the film genuine, or is it a hoax? Who can say for certain? I am going to sit on the fence for the time being. Too little is known at the moment to be sure. I want to see the whole film before I start to judge its authenticity. Also there is much analysis that needs to be done by experts. So far, Kodak have pinned down the date of the film to either 1927, 1947 or 1967 (the serial numbers were recycled every 20 years), but closer analysis will be needed to date the film more accurately. Also, is the equipment caught on film true to a date of 1947? Much has been made of the appearance of a wall mounted telephone with a curly wire. Did curly telephone wires exist in 1947? I don't know, and I have not heard anyone give a definitive answer yet. Are there any telephone wire historians out there? Step forwards now and form an orderly queue.

Despite all of these unknowns, a goodly number of UFOlogists have already decided that the film is a fake. Why? Surely, if this film is genuine (which is a possibility, no matter how slim), then it constitutes proof of extraterrestrial life. Which makes it probably the most important piece of film ever discovered. For that reason alone, it deserves to be studied thoroughly.

In the MUFON UFO Journal number 326, Roswell researcher Kent Jeffrey writes a scathing attack upon the autopsy footage. He says that "I would like to state up front and unequivocally that there is no (zero!!!) doubt in my mind that this film is a fraud." Oh well, as the only Roswell researcher at the 5th May showing of some of the autopsy footage in London, I guess he should know. But he does also say, "I might add, however, that if... this film actually turned out to be genuine, I would be one of the first to celebrate". One of his criticisms is that "The features of the body lying on the autopsy table in this film do not even come close to what was described by the 1947 Roswell witnesses. What was visible on the screen was apparently a slightly doctored human corpse." In the latest Fortean Times (No. 81) Editor Bob Rickard, who was also at the 5th May

screening, has this to say: "Overwhelming impression: this was a fantasy post mortem on a fake ET...". Oh dear. Not looking too promising.

In the May/June issue of Quest's UFO Magazine, American Roswell researcher Stanton Friedman also raises some interesting points about the film. Steve Gerrard, who feels that the film is certainly a hoax, reiterates these points in his Southampton UFO Group newsletter, and also raises the matter of the coiled telephone wire.

On a different line of attack, the Quest magazine also says that

"The stench of commercialism and profiteering has reared its head repeatedly and sadly, the public interest has taken a back-seat. Long after the dust has settled, we suspect that serious questions will be raised as to how some individuals have been seen to act..."

And in the Independent (Thursday 6th July 1995), Jenny Randles also launches an attack on BUFORA, who are working with Ray Santilli to authenticate or expose the film, and who will be showing the footage at their Sheffield conference. She says, "They have signed a pact with the devil", and "They are endorsing this film for purely commercial reasons. It is undoing all the work serious ufologists have done for 20 years. I resigned from Bufora's council 18 months ago because of this". (For more on this, see "The Feud Court" at the back of this issue.)

Ray Santilli is a businessman. The film was purchased for a considerable sum of money, and naturally Mr Santilli wants to make a profit on the film. What is so wrong with that? And what about BUFORA and Philip Mantle, who are working with Ray Santilli? If it puts bums on seats at the Sheffield conference, good for them. Don't try to tell me that any other UFO group wouldn't have done the same thing. Fake or genuine, I'm glad that this film has come to light, and that Mr Santilli has chosen to work with BUFORA rather than any of the more credulous, or one of the American, groups.

Ultimately, I suspect that this film will not make much difference to UFOlogy. Those people who want to believe it is genuine will believe it no matter how much evidence there is to the contrary. On the other hand, some people will say that it is a clever hoax, no matter how many authentication tests it passes.

There are some UFOlogists who, if a flying saucer fell on them, would probably still claim it was a mirage of Venus.



NEWS.....

BUFORA REGIONAL LECTURES IN NEWCASTLE. In addition to their regular London lecture programme, BUFORA are holding regional lectures in Newcastle, Leeds

and Liverpool. These will be held on a quarterly basis, beginning in September of this year.

Details of the first lecture here in Newcastle upon Tyne are as follows:

Venue: University of Northumbria at Newcastle, Sutherland Building,
Northumberland Road, Newcastle.

Date: Saturday 28th October 1995;

Time: 2pm to 5pm;

Tickets: £1.50 BUFORA members;

£2.00 Students, OAPs, unemployed;

£2.50 Non members.

Eric Morris of BUFOSC (The British UFO Studies Centre) will present his lecture entitled The New Welsh Window Area. He will also present a case for Unidentified Submersible Objects (USOs).

There will be a half hour break which will enable you to have coffee and meet others at the lecture. We hope all BUFORA members in this area will attend. This programme will be held on a quarterly basis throughout 1996. Details of future lectures will be given here in Strange Daze.

NORTH EAST - U.K. NERVE CENTRE. Due to the overwhelming response to the BUFORA conference in August and the Roswell film footage, Philip Mantle has asked Gloria Dixon to deal with UFO reports until after the conference. Currently all UFO sightings sent to BUFORA are being handled here in Newcastle.

REPORT ROUND UP. There have been some interesting reports of unusual lights in the sky reported as white strips of light, rotating square or diamond shaped lights, a disc shaped object described as bobbing up and down with an aircraft observed flying underneath it, and various other unusual bright lights in the sky.

Jupiter has been extremely bright in the Southern sky recently, with a maximum magnitude of -2.6, and is still visible low in the South. Jupiter may account for several of the latest sightings. One of the accounts was described as looking like a very bright star (prior to binoculars being used to observe it, when it took on a disc shape), so there is a possibility that the witnesses were observing Jupiter. We are awaiting more details on this case from Basildon in Essex.

A witness from Dunoon in Scotland may have captured a UFO on video. Malcolm Robinson of SPI (Strange Phenomena Investigations), and BUFORAs coordinator for Scotland is looking into this case.

Other reports include possible close encounters, and from Wales comes an encounter with a hairy creature described as about 7ft 6ins in height, with glowing eyes and a sulphur like smell.

All of these sightings have been followed up by BUFORAs network of investigators. It seems significant how many reports are accumulating with British UFO study groups at present. There could of course be several reasons for this, involving the imagery now available due to the media coverage of the UFO phenomenon, and the fact that more of the British public are looking at the sky and observing a variety of objects, both technological and astronomical. This may of course also be bringing to light the small percentage of objects observed that do in fact remain unidentified. I believe, too, that people also feel more comfortable reporting a UFO sighting, and that they have become more aware of the UFO organisations that they are able to report these sightings to. This enables the researchers and scientific community to study this phenomenon more closely. - G.D.

SKYWATCH DATES. The following evenings have been selected for possible skywatch sessions, weather and other commitments permitting:
Sunday 27th August; Sunday 24th September; Sunday 22nd October;
Sunday 19th November.

Please contact Dave Newton at the Editorial address if you would be interested in going along, and to make sure the event is still being held.

LORD CLANCARTY DIES AGED 83. It is with sadness that we have to report the death of Lord Clancarty on the 22nd May this year. Lord Clancarty wrote several popular books on the subject of UFOs under the name of Brinsley Le Poer Trench, including "Secret of the Ages", "Temple of the Stars", "Mysterious Visitors", "Operation Earth", and "The Flying Saucer Story". He was at one time the Editor of Flying Saucer Review, and he headed the House of Lords Committee into the investigation of UFOs.

(Source: OVNI, June 1995)

NORTH EAST CASES by Gloria Dixon : The "Eve Wilkinson" case.

I received details of this case in March 1994 in the form of "Eve Wilkinson's" letter (not her real name) written to BUFORA in response to an article in The People newspaper, documenting several alien encounters. I wrote to Eve and both she and her husband Mike came to my home on the 8th March 1994. Eve's experiences involved powerful dreamlike encounters which took place throughout her life from the age of eight years up to the 1980s. These involved precognitive dreams and UFO type "dreams" of being in an unknown place with strange beings. These experiences have at times upset and disturbed her.

Background and Personal Information. Eve Wilkinson is an attractive lady who looked much younger than her fifty two years. She is married with two

sons, aged nineteen and twenty six, and lives in County Durham. She is an artist, who has had several exhibitions locally, and loves painting landscapes. She has worked in commercial artwork, specifically fashion drawings, in order to generate an income.

Eve's childhood was very painful for her to discuss. Her mother and father both had learning disabilities, and they lived in abject poverty in a town in County Durham, the "slum area" as Eve described it. Apparently her father drank away any money there was and it appeared that her mother did not understand how to look after her children (Eve has an elder sister). They often went without eating, except for a school dinner, and her mother rarely, if ever, cooked a meal for them. Eve received no emotional support or affection from her mother, who seemed unable to show any love or feeling to her daughters.

Their father had a violent temper when drinking and this temper was directed against his family when he came home. Eve recalls her childhood with total horror. An extremely traumatic incident occurred when she was about eleven years old, which involved the rape of Eve's sister by their father. He did serve a prison sentence for this crime.

After these traumatic events Eve, her sister and her mother moved into the workhouse for a period of time and then moved into a council home. She also discovered her ability to paint and went on to pursue her art at college. She married Mike in her early twenties and went on to have her two sons. Sadly, one of her sons has learning disabilities and other emotional problems and is now in a special home in order to to get professional care.

Eve's husband, who appears to be a very supportive and loving husband, is a few years older than Eve. He confirms several of Eve's experiences, in that she discussed them with him after the event. He spent some years in the RAF and came across as a pragmatic man, but he feels very much that Eve has had some very unusual experiences and cares very much that she is able to handle them.

The experiences. The following are extracts taken from my interviews with Eve Wilkinson (EW) and are central to the events she experienced.

Gloria Dixon (GD): From what age do you remember having premonitions?

EW: Oh, I would think from about five or six. I tried to tell my mum when I was little. I mean I couldn't understand them myself. I'm not kidding, it made me feel as if I was living in this isolated world and nobody else around could understand. I came to think of myself as being odd.

GD: You couldn't share this with your mum, because she didn't understand?

EW: Well, the family circumstances the way they were, nobody ever came

to the house, with my dad being so violent. I never knew anybody as a family. Literally speaking I don't know what my roots are. I don't know a grandmother, I don't know a grandfather, I don't know anything except, had there been social workers then, I would have been taken into care. I mean it wasn't until years later that we heard of this word "social worker". It was strange that there were not only the UFO encounters, I started to get things like paranormal experiences, and as I got older they got stronger and they would come in spates. I would either have nothing or I would get like half a dozen and when I met my husband, I would tell him certain things I'd either dreamt or whatever. He was the only one to bear witness to the fact and I didn't dare tell anyone else because they would turn round and think you were a farthing short of a picnic. I would look at people and say, "I wonder if they're going through that?" My oldest son actually has had a few experiences. We have that bond because I find that, ironically, the only one I can talk to is my son. From being little. We once woke up and we both had had the same dream. He told me one half and I told him the other half, and it was exactly the same dream. As he's gotten older I've thought, Oh my God, don't let it happen to him because I know what I've suffered, and I didn't want it to happen to Paul. Apparently there's certain things happened to him that he's told me that have come true, and his mates are gobsmacked.

GD: So Paul has some kind of ability with precognitive dreams. Let's start with the one that you wrote about in your letter, when you were eight or nine years old.

EW: You want to know about the one in the UFO?

GD: Well, first of all why do you feel it was a UFO? What made you think that?

EW: Well, I had the sensation I was outside the Earth.

GD: Why was that?

EW: Because when I looked out of the window all I could see was like a black void. There were a few twinkly, what I thought were, stars, but mainly a black void and it was circular, and the only thing I can relate it to now is when I watch Star Trek. The window was huge and this man was standing there and I wasn't in the slightest bit frightened. He passed the vibes to me that he either knew me before, or I knew him. He was very kind and as I say I wasn't in the slightest bit frightened. It was almost as if I'd lived on that before, it was weird. He took my hand and it was like mental telepathy. He made gestures and I understood straight away what he meant. I went to look out of the window really excited, and in my mind I thought I was going to look at all these stars and I looked out and there was nothing there and the next second, the last thing I expected, these

huge soap bubbles like the size of planets. There were three or four of them, came gently rolling past. I got such a shock that my eyes were...and it was like he got a shock as well, because he got a shock thinking that I had a shock and I wasn't supposed to see that. He drew us away and I got the impression, "you weren't supposed to see that".

GD: How did you get that impression?

EW: It was like he...I cannot explain... it was like he just looked at me and I knew, in my brain. He was saying these words and I automatically knew that he was saying these sentences and the words.

GD: How did this start? Did you wake up in the morning and know you had a dream?

EW: I didn't have any recollection of him coming into my room or taking me out of my room. Nothing like that. I just woke up the next morning and this impression was vivid in my mind.

GD: Do you think you had a dream?

EW: No, I thought it was more than a dream. I actually thought I had been there. It was real. It was as real to me as I am sitting here now. I know when I'm dreaming, but this one was solid. It was solid. To my dying breath I would say that was not a dream. That was solid. In fact, it was was more like life than real life.

GD: What do you think the meaning of it was, and who do you think the man was?

EW: I don't know. I don't know why he was in there. There was nothing else in this room. He was very benevolent... I knew he wasn't from here.

GD: How did you know?

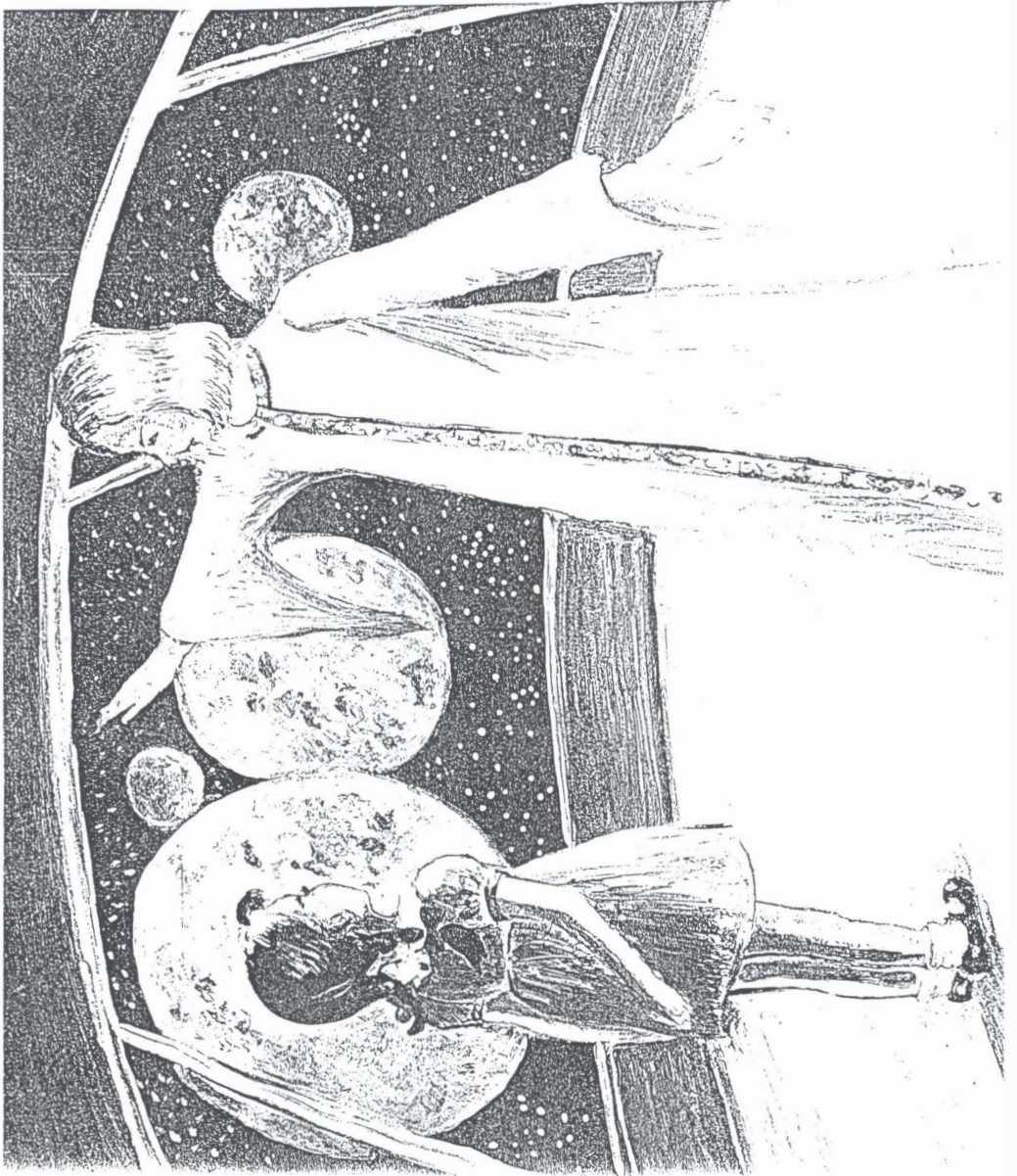
EW: I don't know. He told me he wasn't from where I came from. I'd never met anyone like that. It was like, to him I was just a little creature...I was just like, I felt as if I was his creature.

GD: You were his creature?

EW: Yes, I was his creature... he'd known me before and I knew him and I wasn't in any sense frightened of this, well, for want of a better description, man. Although he looked old, he had flaxen hair, wavy, and it was like the beard was a tiny beard, and he had a cream tan complexion, and he looked old at first having this long, pale beige creamy robe on, but he seemed young as well. He seemed a young man inside an old man's body.

GD: Why did you get that impression?

Below: Eve Wilkinson's drawing of "the dream" she had when she was eight - nine years old, as described in the transcript.



EW: It all came to me in a few seconds as I looked at him that he wasn't what he was supposed to be. He portrayed this image of being an elderly gentleman. I would say that looking at him, he could be in his seventies or eighties. The attitude and his mind was like human and it was confusing. I just felt a sense of ... I couldn't articulate to anyone what I felt about this person in front of me. He just didn't seem to be what he should have been. I got the impression from him that he was more upset than I was that I had seen this particular vision in front of me. It was almost like he was going to get into trouble because he'd done something out of order. He made a mistake. He was wanting me to look out and see a particular thing and the last thing he wanted me to see was that, because he just dragged me away. I forgave him instantly, because I knew that he hadn't done it on purpose.

GD: You also said that you weren't supposed to see this, and must think of it as a dream afterwards?

EW: Yes, he told me that.

GD: How did he tell you?

EW: Well, again mental telepathy. He said "when you get back home..."

GD: What makes you say it was mental telepathy?

EW: Because my mouth wasn't speaking, and his mouth wasn't speaking. It was just like looking...it was just like as natural as anything that I understood him without seeing his mouth.

GD: The incident that you mentioned in your letter, where you were standing and looking out of your bedroom window. Was that the one that happened eleven years ago?-

EW: That one was when I was about sixteen.

GD: Do you remember waking up?

EW: Yes, I do remember waking up, and I was actually still standing by the window, because I went like that with my hand, and I was actually coming round then and I was conscious. It was like as though I had been hypnotised and when I found myself looking at my hands to see why I was standing at the window like this. It was a cold night and the window was wide open and it disturbed me in as much as I could have toppled out of that window, and I got the sense that....

GD: Because it was wide open?

EW: Yes, it was wide open and it really disturbed me that one, it did, it frightened me, because I was frightened after that to go to bed to think that I might do the same again.

GD: Did you ever sleepwalk at all?

EW: Um, yes.

GD: You described a huge, cherry, metallic saucer shape.

EW: The thing about it was, I never saw the metal until years later when I saw cars. It was like face powder when it has that shimmer coming through. Well, the cherry red had like sparkling shimmering stuff coming through it.

GD: Was it like a fluorescent type?

EW: No, it was just like sometimes you see motor cars, shiny, it was lovely.

GD: It filled the whole garden, how big was your garden?

EW: Oh, I would say about twelve feet across and about twenty feet long, and it filled the whole garden and that was solid to look at, that was a solid thing to me.

GD: [Reading from Eve's original letter] Then you describe rings of light going around in different directions. What were these rings of light doing, were they just going around the base?

EW: One was going one way, and the other the opposite way.

GD: Above that, a row of small square windows, with amber glowing lights from inside.

EW: I couldn't see anybody inside it, mind. It was only when I saw the two... well, I thought they were men, slim, tall, carrying a cable, well, two cables.

GD: Two cables. What did they look like?

EW: They were long, black... they were like things you see in the road, like long cables.

GD: [Reading from the original letter] They came out dragging cables around, as I thought round the corner of my home.

One of them looked up at you and gave you a wave.?

EW: What I forgot to say was, as I was watching them, one was like in front with the cable and the other one had his back to me, and I thought at the time, they can't see me. I felt as though I was like a ghost. It seemed again, mental telepathy again. I got the impression that one of them said to the other one, "look, she's looking again", and the one in front looked up and went like that [a waving gesture] with his hand, and I went like that with my hand, and I woke up.

GD: What did you see when you woke up? What did you see then?

EW: Nothing, just my garden, normal.

GD: What did you do then?

EW: I stood for a minute trying to think what on Earth's going on here, and I looked at the window, and thought "my God, the window's open" and I closed the window, and I didn't really want to go back to bed because I was frightened.

GD: You felt fear?

EW: Oh yes, I did, I felt really frightened. I specifically remember that. In fact it lasted weeks, the fear. It affected me in that I didn't want to go upstairs to bed. In fact, I used to tie the window down.

GD: Did you?

EW: Yes, I didn't want to be in that situation again, and didn't want to take the risk of falling out of the window.

GD: Did you tell this one to your mother?

EW: Yes, I did. She couldn't understand it at all.

GD: Did you tell anyone else about this?

EW: I cannot remember, but I don't think I related it to anybody.

GD: 1979. [referring to Eve's letter] Can you describe that one to me again? You said in your letter that it was the same atmosphere as the one you were in when you were eight. How did you become aware that this was going on ? Did you wake up the next day thinking you had this dream, or do you recall anything?

EW: Well, actually I had gone to bed on the afternoon, because the pattern of my life had created a habit. I didn't sleep very well. In fact I think it was cause and effect, that I'm frightened to sleep during the night now. My best sleep is during the afternoon. It's like security, I know Mike is in the house. I know I'm safe.

That particular one, I felt as if something came into the room. I was aware of a presence. I think I was on my back, which I rarely am, and it was like I hadn't to turn my head right. It was like invisible clamps. I couldn't tell you the shape of them, but I couldn't move my head left, only the eyeball. I couldn't move my head right. It was clamped in one position. I was like, I felt as if something had said, "We've taken you into this experience to let you know and to give you this message". I felt the same atmosphere as in the first experience, when I was about eight, and I thought "I recognise that voice", and even though it was mental telepathy, it was in my head. I felt as if I could feel the vibration of this voice. The inner ear was vibrating. I was trying to turn my eyes to see what the presence was, but they wouldn't show me what it was. It was as if the whole of my head was a golden ray, like that spaceship dream, because

that was like the amber. I thought "Oh, I'm back here again", and it eased me, because I wasn't frightened of that experience, but I was very angry with the fact that I was being contained in one place, and I was very angry that I looked down and I didn't have a body. I thought "They've got my mind".

GD: You looked down and you didn't have a body?

EW: I looked down and I was disembodied. There was just my mind, and I looked down and I thought I didn't have a body.

GD: What did you see?

EW: Nothing, it was just like a golden colour, and it was just like my head. My head was just floating. It was as if my mind was in this room, nothing to do with my body, just my mind. I kept saying... and I knew straight away he was going to tell me something that I didn't want to hear. If this voice hadn't been giving a message for the good of the mankind of the Earth, I would swear it was sinister. It was almost like an evil voice coming through and I didn't want to hear it and I kept saying "don't tell me, I don't want to know". All I wanted to do was just get away out of this because it was very frightening for me. It was very persistent, very strong, as if to say, "no, you've been given these messages before, you are going to listen this time". I was thinking, "why are you picking on me, why can't you go and knock on someone else's door, because I don't want to know"...that's what I was saying to him. He said, "You are going to know" and each word that was coming out, I was saying "no, stop, stop". It was very frightening, and he continued. He said, "tell them this", and I felt as if they were 'up there', as if they had been watching us for years. I got all of this atmosphere from him that they had been watching us for years. "Tell them this, that they think they have been progressing along the tree of life", he said, "but they are on the last life". Those last few words, I said "Don't tell me, I don't want to know". One life in cosmic time? I don't know what it is.

GD: You said your ears were still vibrating?

EW: I woke up...

GD: As if there was a bee inside?

EW: Yes, yes...

GD: [from the letter] "Even after I awoke"... So you recall coming to, as if you had had a dream?

EW: I was conscious and I thought at first...as I woke up I thought, "it's just been a dream", it was like a sense of relief. I thought it was just a dream. I opened my eyes and I got the shock of my life, because my ear

was still vibrating, and I thought, that's what it's been, I've had an insect in my ear all the time which has made me dream that! I could feel it, and it went on about three or four minutes and I sat up like that and I thought that it was not going to go away, and I was conscious by this time. I think I shouted to Mike, but he didn't hear me. I honestly thought I had a bee inside my ear, because I was really conscious by then.

GD: How long did it last, the buzzing in your ear?

EW: Oh, it lasted well into three or four minutes. In fact I got quite worried about it. I thought, "there's definitely something inside my ear".

GD: And how did it go away?

EW: It just went, gradually, it just sort of got less and less, until it got to the point where it was just like an itch.

GD: How did you feel when you woke up?

EW: I felt frightened. I got straight up and felt...

GD: Did you have any other problems with your ear after that?

EW: No, it just disappeared. Because I thought, "This is going to come back again, there must be something wrong inside of the inner ear", but it didn't, it just disappeared.

EW: I found it interesting when you said, earlier on, "How did you link it to UFO experiences?". The reason for that is that one of the middle ones, that was in the eighties, was one of the very few that contained a female. There was like a room and I thought there was nobody in the room at first, and she stood, and she more or less said to me that she was trying to tell me where she was from. I couldn't understand at all because she was mentioning words that I didn't understand and she was pointing up to the sky. She said, "You'll find out later on. You'll find out through your lifetime where...in there...in the system up there." It was complicated how it was coming across. The word that stuck out in my mind was **binary**. To be quite honest, I didn't know what the word meant at the time. The first thing I did in the morning was get the dictionary and look in. She said, "You may think there is only one star there, but in actual fact there are two. I'm from a binary system. I'll come back again to let you know more". The next minute we were out in this garden where there were gigantic statues on pedestals. She pointed to this window and said "You will find out at an allotted time, throughout your life, a time when you will find out where we come from". When I looked at this window, it was a huge clock and it didn't matter how hard I stared at this clock, I could see the numbers and the pointers, but I couldn't see the time on it. She said,

"Remember, I'm from a binary system". I looked up the word binary and according to the dictionary, it was a double star and she said, at least the way it came across, that where she came from was millions of light years away. But when you're looking at it there's only one star there, when in actual fact there's two - it's a two star system...

GD: This happened in the eighties?

EW: Yes.

GD: Was it a dream?

EW: Well, I thought it was a dream. I've always been told they were dreams.

GD: Who told you that?

EW: By different... messengers. First of all, when I was little, by that man. He said, "When you go back to bed...when you wake up, think of it as a dream, because that's all it's been". Consequently I've always thought that I have been dreaming all these things.

GD: So you have always thought of them as dreams, up until you read the article in The People?

EW: Yes.

GD: No, that's not what you told me. You said it's more than a dream, it's happening too regularly.

EW: To a point, I've always believed they were dreams, but the last few years I've thought...You cannot dream things like that.

GD: Why?

EW: Firstly because of the words that came through...like that message about... they were very profound. I've never thought that I may have the capacity, the capability of mind to even think. I mean during my conscious state I never think on those levels. My ideas are very mundane. I never think about things like that. I never think in profound terms or anything like that, not consciously and not to that extent.

GD: Do you believe what you have been told in these dreams?

EW: During the seventies...we knew the Earth needed improvement, and things like that, but nobody had ever gone on about the environment, not to that extent. It was only years later after that this word "green" came out, and "environmental", and how the Earth was leading towards destruction and things like that. I never thought on that scale at all, and when these messages came through it was like, they were on the inside of me. I'm honestly speaking now, when I say I don't think I would ever have thought of them myself on a conscious level.

GD: When did you start remembering these "dreams"? When did you remember about the one when you were eight or nine years old? Had you always remembered them?

EW: It was just like I grew up with this kind of thing. They were up there and I was down here and that was just a natural thing.

Conclusions. My opinion of Eve Wilkinson is that she is a genuine and sensitive lady who has undergone inexplicable and very unusual experiences, which appear to have manifested themselves as "dreams". The specific "dreams" she refers to have been extremely vivid and have left a powerful and compelling impression with her that they were **more than dreams**. Maybe they were. Together with the precognitive dreams, these experiences have puzzled her for most of her life.

Eve appears to be a talented artist, judging from the rough sketches she drew of two "dreams" she had when younger, and also a seascape she sent to me. She is obviously a naturally creative person. Both Eve and her husband are also very concerned with the environment due to the influences of her experiences.

I thought it also interesting and perhaps significant that Eve's son had a shared dream experience with her and also a couple of other unusual "dream" experiences. In one of these "dreams", he felt as though he was at a point high above the Earth looking down at some future date, and receiving a message that the environment had been so damaged that life on Earth could not be sustained. The details of this are rather alarming, and of course scenarios such as these have been documented many times by people who have experienced encounters of this nature. Eve also indicated to me that she felt a very special bond with her son as they both shared a special sensitivity to paranormal type experiences.

The article in The People was the reason Eve felt the urge to write about her experiences. This article made her question whether these dreams, that remain imprinted upon her mind, were in fact "dreams" at all. My feeling is that Eve is genuinely puzzled by these experiences throughout her life and, of course, at times places her own interpretation of what she perceived was happening to her during these events. These events also suggest much about the yet untapped areas of human consciousness, and the possible nature of external sources that can appear to enhance the ability of particular people to enter another realm of existence as yet unknown to us.

Editor's comment. There is much more to this case than can be fitted into a single issue of Strange Daze, but I hope this article gives a sufficient

taster of these bizarre "dream contacts". These dreams do not fit easily into any given category. This is not an obvious UFO case. An abduction case? Or does it belong to the realms of spirit contacts and parapsychology? Or could there be a psychological explanation? This is a complex matter.

Regarding the astronomical details given in the transcript: Most stars are part of binary or multiple star systems. A distance of several million light years would place the binary star system in an external galaxy, rather than in our own Milky Way galaxy. At that distance, a binary star system would almost certainly appear as a single star. - D.N.



An Interview with Ray Santilli

By Philip Mantle

Director of Investigations for the British UFO Research Association,
MUFON Representative for England.

Introduction. Most of you will already know that Ray Santilli is the person who claims to have purchased actual film footage from a retired US military cameraman of the UFO crash at Roswell in 1947. Much has already been written about Mr Santilli, the film footage, the alleged cameraman, etc etc. Most of what has been written is based on opinions rather than fact and a whole lot more is no more than rumours.

In the brief interview that follows I have attempted to obtain a few details from Mr Santilli on how he obtained the film, and what he intends to do with it in the future. The following is not meant to be an in-depth interview in any way, and it was recorded at Mr Santilli's office in London on Tuesday 27th June 1995.

The Interview.

Philip Mantle (PM): All I want you to do Ray, in your own words, is to tell us a little about yourself, your company, and exactly what the Merlin Group does, and how you came across the so-called Roswell film footage, please.

Ray Santilli (RS): OK, I've been involved in the media for the last twenty years, from the time I left school I was first involved in promotion and marketing, managing recording artists and that lasted for quite some time until eventually I formed what was my first record company really, and at that time we were handling Walt Disney products. We handled Disney audio, we had the exclusive rights here in the UK for Disney soundtracks and that lasted for a good few years...and then I got involved in copyright brokerage and master recordings, publishing, book publishing and so forth. So if anyone asks what we do here now we are involved in the marketing, distrib-

ution and sale of audio product, video product and book product.

PM: So how did you come across the so-called Roswell footage?

RS: About two and a half years ago we were in the States researching what was a music documentary and we were looking for some early footage of people like Bill Haley, Pat Boone and Elvis Presley, and we came across a cameraman who in the 1950s was a freelance, he was working for various different people as and when he was employed, and at one time during the early part of 1955 he was employed by Universal News to film over a particular weekend what was a variety of rock concerts and so forth at different high schools across America. The reason he was employed by Universal News was that there was a union strike on and Universal News could not use their usual news cameramen, so he was used and he filmed some footage which we acquired for one of our earlier programmes, and we just bought some footage from him, just gave him cash and we built up a reasonably good relationship with him because the nature of the deal was that we give him cash and he gave us footage, and there was no paperwork... and he came back to us and said, look, before you go back, would you be interested in something else?.. and at that time he said to us that he had some footage of what was an autopsy of an alien creature. We knew nothing about Roswell or the Roswell event at that time but we thought well, it's an interesting situation, you know, an alien autopsy, you don't get that offered every day, so we took an internal flight to his house which was some distance away from where we met him, and he showed us on film everything that you have now seen and that everyone has become interested in.

During that very first meeting with him, the first thing that we did, and that was on day one, the very first thing we did was to call Kodak, actually from his house at that time, and say, how do we know that this film is genuine? and they asked us to look at the codes and the markings... and actually during that time we relayed to them what the markings were on the film, and at that time they said to us that it was probably 1927, 1947 or 1967, and that was almost two and a half years ago. We then took a frame, well I mean the leader tape and one frame from the film and brought it back to the UK, this was two years ago. We circulated it amongst as many people as possible to say "what year is this film?" and eventually we satisfied ourselves that the film was genuine and then I presented to the company that I had a very close relationship with, Polygram, I presented them with the possibility of buying what was then the Roswell footage.

So Polygram were very interested and they sent out one of their senior directors, in fact he was the managing director of Working Title, the people

that have now made the film "Four Weddings and a Funeral". That person was Gary Shoefield, and Gary was sent by Polygram to meet up with the cameraman in order to secure the deal for the footage. Anyway, due to various problems, and the problems were that the cameraman was taken very ill at the time, he went to hospital. Gary ended up sitting in his hotel waiting for the cameraman to show, he didn't show, Gary then called the cameraman's wife to find out what had happened, and she explained everything to him and Gary then called the hospital to check on his condition. To cut a long story short the meeting did not happen and Polygram satisfied themselves at that time that the cameraman did exist. However, Polygram did not want to continue the negotiation purely because of the nature of the legalities involved in buying footage that someone does not own, because it was owned by the U.S. military. So eventually the cameraman came out of hospital, he came out to discover that the deal was not going through because we didn't have the money, so it was one of those situations that we were promising to pay him but we didn't have the money and he had lost faith in us.

It took a long time, it took a good eighteen months really for us to turn that situation around in order to rebuild his confidence in us and we finally got to the stage at the end part of last year [1994] and the beginning of this year that we could hand him money and take the film, but it was a very long procedure... and so we eventually did that and from the beginning of this year we had the entirety of the film in our possession.

PM: As for authentication, apart from the fact that you mentioned Kodak, what convinces you that this film is the genuine article?

RS: Because I have the advantage of dealing with the cameraman first hand. I'm not dealing with second hand information, it's a person I've known on and off for two years, I've had various meetings with him, we've managed to go through his diaries, his records, his photo album. We've seen his house, his family, we've seen his collection of old cameras, and you know we've heard all the stories. The guy is genuine, I know he is genuine, I believe the footage is genuine, but in time only people that can do more research will be able to judge it more critically.

PM: What is going to happen next with the film, with the footage itself?

RS: The raw footage, uncut and untreated will be sold through mail order video, then the broadcasters will in the various territories do whatever they want with the footage. Some are colourising it, some are enhancing it, they will basically have a field day. They have been given carte-

blanche, it's their property once they have agreed to take it for broadcast.

PM: And what about the future?

RS: I don't really know, it depends what comes up. It depends whether the footage can maintain its ground as being credible or whether it can't. If it can then you know it will become like the Shroud of Turin, if it cannot it will fall into the category of one of those hoaxes. I really do not know. As far as the footage is concerned I really don't know, it changes daily.

PM: And what do you think the possibilities are with regards to the cameraman going on the record in the future?

RS: Next to zero, but I don't know, it changes, but I wouldn't have thought that he would agree to meet or to speak to anyone other than myself on the subject but that's changed recently, so I just don't know, it really depends. The original agreement that we had with him was that we would respect his confidentiality and that was a fundamental part of the deal, and we would not have got the film without that agreement in place. If we had suggested anything else then we wouldn't have the film today. So whatever we get from here on we consider as a bonus.

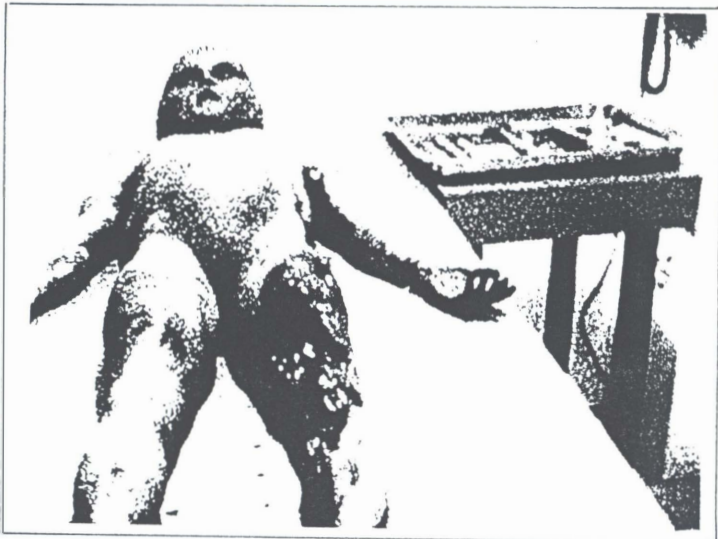
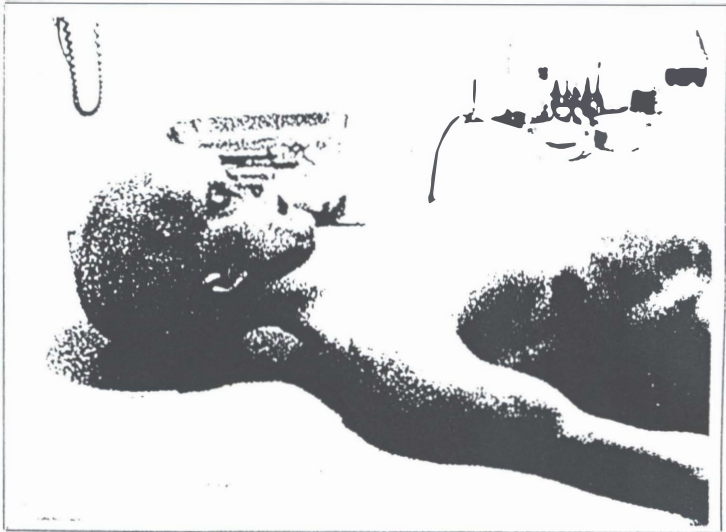
PM: Just one last question. Are you open to offers of assistance to help verify this film one way or the other?

RS: Yes, well, there is only so much you can do as there are only so many hours in a day, but once Kodak are in place, which they are now, even though it's going to be recreated for film [a documentary on Roswell currently in production by a UK TV company]. But once Kodak are in place, and once the cameraman has done whatever he is going to do, I'm not sure what else can be done. But yes, we'll cooperate with whoever, but if it's a question of can we take ten feet or a hundred feet of the raw footage away, then I'm not sure if that's viable or possible. That's another discussion. But it depends on what offers of assistance we receive.

End of interview.

Addendum. For quite a number of weeks now Ray Santilli has been trying to persuade the cameraman in question to contact me by phone from the USA. On Thursday 22nd June Mr Santilli telephoned me at approximately 7.30 pm British Summer Time and informed me that he had just spoken on the phone to the cameraman and that he had assured him that he would phone me later that day.

At approximately 8.50pm BST on the same evening I did receive a call from a man named JB who is allegedly the original cameraman. At no time



Copyright: Roswell Footage Ltd. The Editor would like to apologise to our readers for the poor quality of these reproductions.

Top: Close up side view of alleged alien. In the background the telephone cable can be seen, plus various instruments.

Above: An alleged alien body in the autopsy room before the autopsy begins. The body appears to be of a female, and damage to the leg can be seen. The hand appears to have six digits.

Copyright: Roswell Footage Ltd.

(continued from page 21)

during our conversation did I attempt to "interrogate" him. Instead, I took the opportunity to attempt to sow the seeds of friendship in the hope that I might eventually be able to meet him face to face and encourage him to work with us. However, he did confirm that his commanding officer was a General McMullan (my spelling) and that he was flown from Washington to film the events in question. He declined my offer of going on the record now, but did not rule out a meeting with me should I visit the USA. He informed me that due to his age and continued ill health his travelling days were over and that he did not expect to live to see many more Olympic games.

He continually coughed during our fifteen minute conversation and invited me to ask him specific questions if I wanted to. I informed him that I had at least a thousand questions for him that I would rather put to him in person than on the telephone. He appreciated the situation I was in, thanked me for my various offers of assistance, and stated that if I wanted to put specific questions to him in the future this could be done via Ray Santilli. He did say that he was still unsure of his legal position as he had sold film that did not belong to him. The entire conversation although brief was courteous and JB did not rule out the possibility of a similar conversation in the future.

I cannot of course offer any proof that the man on the phone on the 22nd June was indeed JB, the original cameraman but if there is the remotest chance that it was there was no way that I was going to be aggressive toward him. Instead I believe I took the right course of action in attempting to gain his trust but only time will tell if I succeeded or not.

I have also checked with Gary Shoefield who was, according to Ray Santilli, sent by Polygram to meet with JB as outlined above. I spoke with Gary Shoefield on the same day as the interview with Ray Santilli in London, and he confirmed that the statements concerning him as outlined above by Ray Santilli are indeed accurate. Unfortunately I was unable to record this conversation with Gary Shoefield but I hope to do so in the future.

For those who are unaware of exactly what film footage I have personally seen I would like to state here that I have seen four different "segments" of film. This includes the so-called "tent scene" where it is alleged that one of the alien beings is being examined (not an autopsy) in a tent out in the desert by two men in white coats. I have also seen two completely different autopsy films and just recently film of the alleged debris depicting "I - beams" and other material.

For those wishing to obtain a complete uncut copy of this film footage

please be aware that copies on video in either PAL, NTSC or SECAM format are available from:

ROSWELL OFFER (PGM), PO BOX 1790, Marlow, Bucks., SL7 2RS.

The price (including p&p) is £33.00 in the UK and £35.00 for the USA and the rest of the world. See the enclosed leaflet for more details.



The Roswell Film - A Link in the chain? - by Craig Carl Jackson.

As probably anyone interested in UFOs knows, this year will see the public screening of an incredible piece of film, allegedly showing an autopsy of an alien being retrieved from the Roswell UFO crash in 1947. With this in mind I think I may have come across some very interesting evidence in its favour. Thumbing through some old UFO magazines I discovered a back issue of Flying Saucer Review (Vol 25, No 4) which contained a major article on UFO crash retrievals. Written by the late Leonard H. Stringfield this piece contains a number of classic cases including the the Laredo and Kingman UFO crashes. It cites an incident where a radar technician actually saw a short film revealing a crashed disc and alien bodies whilst serving at Fort Monmouth, New Jersey. The account stems from 1953 and reported in Flying Saucer Review, July 1979, well before the stories regarding the latest Roswell film surfaced in 1993.

There appear to be some discrepancies when comparing the 1953 report with the 1993 version. The original film is said to be in colour while the 1993 version is in black and white, and Roswell is not mentioned as the crash site. The 1953 film allegedly shows a disc in a desert location surrounded by military personnel, and three alien bodies laid out on stretchers in a tent.

There are no scenes of an autopsy taking place, suggesting that the current Roswell film could have been edited at that time, as the running time of the newly discovered film is 91 minutes [or more - reports as to the length of the Santilli footage vary - Ed.].

Is this the crucial evidence UFOlogists have been waiting for since the dawn of the modern UFO era, or the most elaborate hoax ever perpetrated? I hope it is the former.



Successful Skywatching by Dave Newton.

The more enthusiastic of those people interested in UFOs will almost inevitably, at some time, engage in some kind of observation programme. The lure of spotting your own UFO is very strong, and skywatching can be an enjoyable and informative group activity.

By saying a "successful skywatch", I don't mean that you will have seen a UFO at the end of it. This is a rare phenomenon, and no-one can guarantee a UFO will appear. What I mean by a successful skywatch is one where you last the distance, remaining alert and watchful throughout, without getting frostbitten or falling asleep during the session.

In this first article I will go over what it is advisable to wear, and what to take on a skywatch. In the second part (in the next Strange Daze) I will look at when and where you should go to maximise your chances of spotting something out of the ordinary.

1. What to wear. Correct clothing is absolutely essential. Remember, you will be fairly inactive for a few hours, while exposed to the cold night air probably miles from home. A recipe for hypothermia. At this time of year, you might think that you could get away with a T-shirt and a pull-over. Well, maybe. But don't bet on it. If all you are doing is sitting, watching the sky, it is surprising how cold you can get, and how quickly.

Always take more clothing than you think you will need - pack an extra pullover and a woolly hat in your bag, just in case. For a cool, late Autumn night, here is what I would normally wear:

- * woollen balaclava
- * fingerless woollen gloves
- * thermal long sleeved vest
- * thick shirt
- * sleeveless pullover
- * long sleeved pullover
- * thermal long johns
- * thick jeans or combat trousers
- * thick socks and army boots
- * warm "parka" style jacket
- * large workmans overcoat

Sounds excessive? It isn't. During the Summer I skip the thermal underwear and a pullover. During the Winter I might add a T-shirt, ski gloves and a warm hat.

Possibly the most important piece of clothing is the balaclava or a woolly hat. The body loses a lot of heat through the head, so it is important to wear something warm on your head. A woolly hat really does keep you warm. I personally prefer a balaclava, as it also covers the ears, face and throat (thus eliminating the need to wear a scarf). Fingerless gloves are very handy, as they enable you to operate binoculars, open flasks, etc. while still keeping your hands warm.

Only wear the bottom layers when travelling to the observing site,

otherwise you will melt in the car! Put the others in the boot, and start putting them on as your temperature drops when you start skywatching.

2. What to take. Apart from plenty of woollens, here are a few of the things that you should consider taking with you:

* A flask containing a hot drink. Soup or hot chocolate is best. Coffee or tea are alright if not too strong, as caffeine can supposedly affect your night vision. Anything alcoholic is definitely out.

* Some people like to take some chocolate, biscuits or sandwiches - it helps to keep them warm and awake. Welcome to weightnotchers.

* A torch. Essential, since you will be in the dark. Note: If possible, cover the end of the torch with a sheet of red plastic or red nail varnish. A red light will let you use the torch without destroying your night vision. The eyes produce a substance called rhodopsin ("visual purple") which enables you to see in the dark, but this chemical is destroyed by exposure to white light. Red torch lights are a must - the rear light off a bicycle is ideal. Also, red flashlights will attract less attention from any passing locals or police.

* Binoculars. Very good for identifying aircraft. 7 x 35s are good and light, 7 x 50 and 10 x 50 binoculars are generally better (the 50mm objectives collect more light) but are bigger and heavier. Zoom binoculars are not recommended. Magnifications higher than 10 x generally make the object too shaky to see well, so stick to 10 x 50s.

* A camera and tripod. Ideally, should you see a UFO, you would be able to catch it on film. Take a tripod, as this will steady the camera while photographs are being taken. Set it up as soon as you get to the site.

The camera: Being able to vary the exposure times usually limits you to a 35mm SLR camera of some description. Use a cable release to open and close the shutter, to minimise camera wobble. Do not use a flash. Use exposures of 1/30th second or longer, and bracket exposures, i.e. if you see a suspect object, quickly take photos at exposure times of, say, 1/30 second, 1/15 sec, 1/8 sec, 1/4 sec and 1/2 second. If the object does not appear to be moving, try exposures also of 1 second, 5 seconds, 10 seconds, etc. Don't be scared of using plenty of film - if it is a UFO, you don't want to miss it. If you have never done this type of thing before, practice photographing a few streetlights and stars by bracketing exposures. If nothing else, you'll get some pretty night time photos.

The lens: Always remember to open the lens aperture as wide as possible - usually f/3.5 or lower - to let in as much light as possible. A 50mm lens is a good standard lens, although I prefer something that gives a bigger image. (I use a 35 to 70 mm zoom lens, usually set at 70mm.)

Film. Use fast film. Recommended colour print films are Kodak Ektar 1000, which gives excellent fine grained prints, and Fujicolor 1600, which is faster. Konica SR 3200 is very fast, but also very grainy. Of the slide films, the only fast one that I have tried and can recommend is Fuji Provia 1600, which is designed to be push processed to 3200 asa or faster!

* Maps. Take a good road map or OS map, and mark off exactly where you are.

* A compass. This will let you plot the direction of anything you may see. A protractor may also help you note the altitude of any objects in the sky.

* A star map or planisphere. You will need to know the positions of any bright stars and planets, so take a sky map with you. I strongly recommend buying a monthly astronomy magazine, which will contain accurate and up to date star maps; the American publications Sky and Telescope, and Astronomy, probably have the best maps. A planisphere is also useful, but they tend to be small and fiddley, and they can't show you where the planets are.

* A ruler. If you see something, hold the ruler out at arms length and judge the size of the object compared to the length of the ruler. This will enable you to calculate the angular size of anything you see. If you don't have a ruler handy, use a coin or a pen. (You may be surprised at how small some things are; the Sun and Moon are both only half a degree across. Try measuring the full moon against a ruler - it is only its brightness that makes you think it covers a large area of sky.)

* A notebook and pencil. Very Important. Note down the times, positions, sizes, etc. of anything suspicious you see. This information may let you track things down later. Make sketches of the things you see. The human eye is very good at picking out details, and don't bank on the photographs being good!

Some people take a tape recorder with them. Fine, but remember the batteries! Always make written notes as well.

Since the editor won't let me have any more space, there will be more on skywatching in the next issue of Strange Daze.

[Shut up and stop complaining, you old bore. Now for something far more interesting... Ed.]



REVIEWS!!! [All items reviewed by the Editor unless otherwise stated]

Books: The Complete Book of UFOs by Jenny Randles and Peter Hough (1994).

This is the latest volume on UFOs which gives an historical run-down

on the UFO phenomenon from the 1800s to the present day. Not exactly an in-depth study, it does reveal some very interesting facts. Included are details of test flights describing German flying discs during the final years of the Second World War. There are also reports of the alleged bodies from the Roswell crash now being housed at Area 51, Nevada.

There are a number of glaring errors. Randles claims that the Aurora spy plane was revealed to the world in 1988, when it's existence to this day is still denied by the US Air Force. The craft in question is probably the Lockheed Stealth fighter F117A. The F51 prop fighter is also described as a jet plane. If you overlook the mistakes, this is a good introduction to UFOlogy and an absorbing read on this most addictive of subjects.

- Craig Carl Jackson.

The Second Coming by Andrew Collins (Arrow Books, 1994, £5.99)

I managed to read this psychic questing adventure of 336 pages in just three days, which is a tribute to Collins' style of writing and his ability to keep the interest level up. As with *The Seventh Sword* (reviewed in the last issue), this book skips around many subjects and is a treasure trove of interesting facts regarding magic, mythology and local history. Full marks to Collins and Arrow Books for the thorough index and chapter notes at the rear of the book.

While the finding of magical objects by psychic means is certainly impressive, I found that the scary bits weren't particularly scary. In fact, being as psychic as a brick, I have my doubts that I would have even noticed anything at all had I been out on some of these quests. But hey, I wasn't there, and maybe downing a considerable quantity of ale before a quest (Collins' characters seem to spend a lot of time trying to find a country pub before a quest) sharpens the old sixth sense. I must give it a try sometime and find out.

Rating:***** Lots of useful info, and a good story, too.

The Green Stone by Graham Phillips and Martin Keatman (Neville Spearman, 1983)

An old volume this, but one that I'm reviewing because it offers a different slant on the events in Andy Collins' *The Seventh Sword*. All three authors were involved in this paranormal adventure, this book concentrating on the green Meonia stone rather than the swords, as in Collins' later work. A very convincing and exciting book.

Rating: Superb.

UFO Quest by Alan Watts (Blandford, 1994, £7.99)

Rubbish. Don't buy it.

The New Ley Hunter's Guide by Paul Devereux (Gothic Image Publications, 1994, paperback)

This is a concise introduction to ley lines and how to hunt them, and it is Devereux's follow up to his two previous, successful, books on leys "The Ley Hunter's Companion" (1979) and "The Ley Guide" (1987). The book covers Alfred Watkins' original recognition of leys in 1921, the different markers that are found on leys (stones, barrows, churches, etc), practical ley hunting and the latest theories. Devereux disregards "new age" talk of leys as being dowsable energy lines running through the landscape, but instead makes much of the straight lines which appear to be common to shamanic cultures across the world. The book ends with examples of 15 leys across the country, including the Devil's Arrows ley in North Yorkshire. Highly recommended, like anything written by Devereux.

Rating: 

Exchange Magazines:

Southampton UFO Group Newsletter: Monthly.

Anyone who has the enthusiasm to put out a newsletter every month has my respect. This one consists of no less than 5 double sided A4 pages, containing news, views and reviews of UFO related articles in newspapers, magazines and on the television. I feel that editor Steve Gerrard has been overly acidic in the last couple of issues towards the Roswell film, but easily worth £5 for 12 issues! Keep up the good work.

Contact: Steve Gerrard, 25 Weston Grove Road, Woolston, Southampton, Hampshire, SO19 9EE.

OVNI The Phenomenon Research Association newsletter: Monthly.

Another monthly newsletter, full of news, interesting reports and photographs, and a useful monthly Sky Guide. This one costs £1 inc. postage. Contact: Omar Fowler, 94 The Circle, Sinfin, Derby, DE 24 9HR.

Northern UFO News

Jenny Randles' own magazine, which is widely respected in the UFO community. The May issue (number 170!) contains news, reviews, brief cases and Jenny Randles' own slant on the skeptics movement and the Santilli film footage. N.U.N. costs £7.00 for six issues.

Contact: Jenny Randles, 11 Pike Court, Fleetwood, Lancashire, FY7 8QF.

ENIGMAS The journal of Strange Phenomena Investigations (SPI): Bimonthly.

The May-June issue (Issue 40) is an impressive 44 page, A5 sized journal, crammed with letters, reviews and news from North of the Border, particularly regarding the Bonnybridge case. Excellent. Costs £15 per year, which also entitles you to become a member of SPI.

Contact: Malcolm Robinson, 41 The Braes, Tullibody, Clackmannanshire, FK10 2TT. NB. This address is due to change in the near future.

INTELLIGENCE The journal of the British UFO Studies Centre.

More news, cases and some very amusing cartoons of Quest International. I have the March 1995 issue, which is only their second issue, and it holds much promise. Future issues should be even better, and I look forwards to seeing them. No price given.

Contact: Eric Morris, 52 Dart Walk, Wharton, Winsford, Cheshire, CW3 3JE.

The Crop Watcher: Quarterly.

Paul Fuller's excellent Crop Circle magazine, containing the results of his own research, crop circle cases and all the news from the world of circles research. Some of the goings on in the crop circles world are absolutely astonishing. Wonderful stuff! A full year's subscription costs £6, payable to Paul Fuller, 3 Selborne Court, Tavistock Close, Romsey, Hampshire, SO51 7TY. The last issue I have is the Winter 1995 copy, so another one should be out soon, with any luck.

Promises and Disappointments.

Kevin McClure's incisive and intelligent magazine dealing with paranormal and UFO events. See the enclosed leaflet for more details. £7.50 for four issues. Highly recommended.

Other magazines:

The New Ufologist No 3.

I have a draught copy of No. 3 that was handed out at the second editorial meeting on the 18th May. As for the actual magazine, there is no sign of it. I noticed that there is a little note inside the cover of number two, stating "Next issue published 10th February 1995". What's going on? Has The New Ufologist folded? Or is it just suffering from Brigantia syndrome? (Perhaps come December we will get a bumper issue called "Numbers 3 and 4 rolled into one and a bit late".) Will someone let me know? Watch this space.

Magonia 52

A bumper UFO edition this one, with articles by Matthew J. Graeber ("godships"), Dr Willy Smith ("abduction absurdities") and Peter Brookesmith ("dark and lonely work"). An essential antidote to Quest's UFO Magazine. Wonderful. Especially the "Tightfisted Ufologists Fund" to help Stuart Campbell. I may just send in a few milk bottle tops myself. £5.00 for four issues, payable to John Rimmer, John Dee Cottage, 5 James Terrace, Mortlake Churchyard, London SW14 8HB.

UFO Magazine, May/June 1995.

Bright, glossy pictures and articles on George Adamski (oh, hum), Area 51, Stealth aircraft, airships, the Roswell film and an Australian abduction case. Personally I find the articles far too shallow to be worth buying regularly, but hey, buy it yourself and make your own mind up. Bimonthly, £1.75 from large newsagents. At least it's on time.

Fortean Times No.81: June/July 1995.

The journal of strange phenomena. This issue contains an article by Jenny Randles on the Roswell film, with Bob Rickard's impressions of the film snippet that he saw. There is also an article on the Bonnybridge/Central Scotland UFO wave, written by one "Eris E. Andys". I wonder which Discordian would be writing under that pen name?

Buy it and see how weird the world really is.

Bimonthly, £2.00 from newsagents.

UFO Times Number 35: May/June 1995

The magazine of the British UFO Research Association. In an attempt to keep editor Ken Phillips under control, UFO Times now has two editors: Ken Phillips and Mike Wootten. It also has an editorial board of four, and an assistant editor! The magazine still carries a good mix of articles, news and reports. In this issue, a report on the Swedish wave of 1988, and an article by T.Roy Dutton entitled "Definitive Astronomical Resolution of the UFO Enigma", stand out. Write to the editorial address at 16 Wedgewood Walk, London, NW6 1XR for details.

Children of the Fox.

Thanks to The Touchwood Society for sending to me their magazine Children of the Fox. Recondite Pagan Magazine of Ancient Magic. £1.25 quarterly or £4.00 per year, payable and sent to The Touchwood Society, PO Box 36, Whitley Bay, Tyne and Wear, NE26 1TN.

THE FEUD COURT. A number of UFOlogists just cannot get on with one another, as you might expect in a subject with so many different theories and personalities involved. So let's take a look through the literature, and see who has been sniping at who in the last few months.

Erik Beckjord -v- Peter Hough. The Crop Watcher number 23 reports that the Associated Press paid Peter Hough damages for breach of copyright. Beckjord gave them a copy of the Ilkley Moor entity photograph, which was then printed. However, researcher Peter Hough apparently holds the copyright on the photograph, which is why the Associated Press had to cough up. However, in the letters section of UFO Times, Beckjord disputes the fact that Hough holds the copyright; he wants to see the contract between Hough and the ex-police officer who actually took the photograph, allowing

Hough to hold the copyright. Beckjord also complains that while he has had the picture of the entity computer enhanced, Hough has done nothing with it at all. I think this one is likely to end up in court.

Erik Beckjord certainly sounds like an angry chap. In *The Crop Watcher*, Paul Fuller gives examples of some of the things Beckjord has said and written to him. (For some reason, Beckjord seems to think that Fuller produces a mag called *The Informer*.) For example: "You write garbage, in an attempt to insult, yet avoid libel, at the same time. You can't do this and be clear, you dumb yob." Blimey! (Source: *The Crop Watcher*, Issue 23, Autumn 1994.)

Jenny Randles -v- Peter Brookesmith. This one started way back in January 1994 when the *Fortean Times* published a report on the 1993 UFO conference in Sheffield, written by Peter Brookesmith, the former editor of *The Unexplained*. Brookesmith was critical of Jenny Randles' talk, observing that a "...tendency to find what you are looking for was evident in Jenny Randles' discovery of a window area...just south of the Mersey estuary between Runcorn and Warrington. It struck me as not insignificant that this area is right on Ms Randles's home doorstep:..".

Jenny Randles responded to this with a very clear and sensible article in her own journal, *Northern UFO News*, entitled "The Sheffield Con and Fortean Time: Through the Looking Glass".

But in the *Fortean Times* (number 73, March 1994) Brookesmith hammered Jenny Randles' and Peter Hough's book "Spontaneous Human Combustion", calling it a "barrel of laughs", and picking on "the droll ways these two have with English...An army of tortured syntax, surreal punctuation, and split infinitives adds to the merriment." Brookesmith also thought it was discourteous to answer his criticism of her conference talk not in the *Fortean Times*, but in her own journal: In a letter to the *Fortean Times* (75, July 1994), Brookesmith wrote "May I ... express my surprise and disappointment that Miss Randles chose to respond to my review, not in the august journal in which it was printed, but in some species of ufological parish magazine of miniscule circulation...". Ouch! The next issue of the *Fortean Times* (76, September 1994) saw a letter from Jenny Randles defending *Northern UFO News*, but as Brookesmith later pointed out, she didn't actually say what it's circulation was.

At this point the debacle (oops! I'd better be careful with my choice of words, in case Brookesmith ever reads this) moved into the pages of the magazine *Magonia*. In *Magonia* 50 (September 1994) Brookesmith again took the offensive, attacking Jenny Randles' and Tim Good's accounts of a radar-visual UFO report in a piece entitled "Screen memories". He called Randles' account of this sighting "... a masterpiece of opacity, lack of detail and incipient confusion". Oooo! Double ouch.

Magonia 51 (February 1995) contained letters from Jenny Randles and also Paul Fuller; it was only a matter of time before someone else also decided that Brookesmith was out of order. "Much as I hate having to constantly reply to Brookesmith's [sic] incessant whinging about my work..." Randles defended her investigation into the radar-visual case, her magazine and her competence as a UFO investigator. Said Fuller, "I am sure that there must be others like myself who have noticed the increasingly outspoken attacks that have appeared in various magazines on behalf of one Peter Brookesmith... criticising Jenny Randles" and he asked in conclusion, "Just what is Brookesmith's personal agenda?"

The latest installment in this entertaining saga appeared in Magonia 52 (May 1995), with Brookesmith's article "Dark and lonely work". "Clear the bar, and someone hold the coats... It's round three in the Brookesmith - Randles slugfest!" it read at the top of the page. In a witty and convoluted article, Brookesmith defended his position and again criticised Randles. "Have I singled out Jenny Randles in particular for public ridicule?" he asked. "No." (Pull the other one, Peter.) And he also issued a warning to other UFOlogists... "Given the opportunity, and some fresh ones have lately arisen, I'll send up anyone who mangles the English language (ah - is that Mr Mantle and his amanuensis standing in the shadows?)..."

So I suspect that Brookesmith will now turn his mighty pen of truth and justice onto some other poor UFOlogist who wrongly splits an infinitive in an inappropriate way. Despite having a degree in Physics, I consider my English to be reasonably good, so hopefully he will leave me alone. But perhaps I should weld myself into an armchair and become a sceptic myself, just to be on the safe side. I very much enjoy reading Brookesmith's articles because of his great sense of humour and sound logic.

Luckily I have a two volume Oxford Universal Dictionary at my disposal so I am able to look up words like "amanuensis". I sometimes find his near perfect use of the English language harder to follow than some of the articles he criticises.

Jenny Randles -v- Philip Mantle. This one started back in March 1993 when we arranged for the Independent UFO Network (IUN) to hold a conference at the University of Northumbria . Philip Mantle, a founder of the IUN had arranged to speak at the conference, which unfortunately clashed with a regular meeting of BUFORA's investigation team elsewhere in the country. So Mr Mantle missed the meeting and spoke at our conference, which was, incidentally, a great success.

Briefly, this is what happened next: Jenny Randles, then the Director of Investigations for BUFORA, was concerned about Mantle's involvement

with the IUN, and expressed these concerns to other BUFORA officers, one of who taped the conversation. The conversation was later played back to Philip Mantle (!), resulting in BIG trouble. As Jenny Randles explains in Northern UFO News (number 166, Summer 1994):

"In fact, I had to quit against my wishes as BUFORAs Director of Investigations - a post held since 1981. This was because Philip Mantle raised a vote of no confidence in me, citing a private phone conversation which I had with a senior BUFORA director as cause."

"At a private meeting with Mantle and this other BUFORA officer soon afterwards I tried to resolve the matter amicably by offering to resign from my director of investigations job, if the investigations team concurred, and to support Mantle in this role if he wanted to do it...I wanted to avoid a public split amongst senior BUFORA personnel and was willing to put self interest behind that need. But Mantle insisted he wanted me out of BUFORA council - full stop - giving me no realistic option but to resign". A nasty business all round.

Strong feelings die hard. The parties involved still take the occasional pop at each other. Let's look at The Independent, Thursday 6th July 1995, which ran an article on the disputed Roswell autopsy footage. As is well known, Philip Mantle is acting as a UFOlogical consultant for Ray Santilli, who bought the film but knew very little (back then at least) about UFOs. This is what Jenny Randles had to say about BUFORA and the Santilli business:

"They have signed a pact with the devil" (Does Ray Santilli have horns and a pointy tail? I have a great mental image of Mantle and the BUFORA council signing contracts in blood with the Prince of Darkness himself.)

"They are endorsing this film for purely commercial reasons. It is undoing all the work serious ufologists have done for 20 years. I resigned from Bufora's council 18 months ago because of this".

Wow! A damning statement from Jenny Randles, that Philip Mantle would not agree with, no doubt.

Hold on a second, why did Jenny Randles resign from the BUFORA council? I thought it was to do with the IUN and taped telephone conversations, not the Roswell film and commercial considerations.

Was Ms Randles wildly misquoted by The Independent?



Something doesn't smell quite right in the world of UFOlogy, and it isn't a rotting alien corpse.

STRANGE DAZE Number 7 should be out by mid October if everything goes well. I will try to keep Strange Daze on a quarterly timetable from now on. A big thank you to all of the regular subscribers - you make all of this typing worthwhile. Cheers, D.N.

PROMISES & DISAPPOINTMENTS

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Issue 3 should be the best yet I hope you'll want to subscribe . . . Thanks!

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